IFAR reports

Volume 13, Number 1
January 1992

and The Art Loss Register

Rubens Puzzle

Church Thefts in New York City

Staff in Review

Miniature altar stolen in November 1991 from the Victoria & Albert Museum in London (see p. 16).

IFARreports
incorporating *Stolen Art Alert*

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• *IFAR EVENINGS - 1992* •

Controversies, Current Issues, and New Research in Art
Sponsored by the International Foundation for Art Research, Inc.

Tuesday, February 11th - 5:30pm
CYPRUS MOSAICS AND QUEDLINBURG TREASURES: A LAWYER'S VIEW OF TWO RECOVERIES

Thomas R. Kline, Esq.
Andrews & Kurth

Tuesday, March 24th - 5:30pm
MARY CASSATT: CONSIDERATIONS FOR A CATALOGUE RAISONNÉ

Jay E. Cantor
Director of Museum and Corporate Services, Christie's, New York and Cassatt Committee Member

Tuesday, April 28th - 5:30pm
MANTEGNA AT THE MET: DRAWINGS AND THE ORGANIZATION OF AN EXHIBITION

David Ekserdjian
Senior Specialist, Old Master Paintings and Drawings, Christie's, London

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IFAR Staff in Review 1991

The past year brought many exciting developments to IFAR. At the start of the year, our cooperative venture with the London-based Art Loss Register went into effect, and the new computer system for maintaining stolen art records, so long in the planning, began to be delivered. At the time of this writing, most of the records published in *IFARreports* over the years have been entered into the Art Loss Register (with pictures!), under the able direction of Anna Kisluk who coordinated myriad details with the London office.

With four staff members and a steady stream of loyal volunteers, space was at a premium. With the help of Ted Kaplan, IFAR expanded its pre-existing offices at The Explorers Club by negotiating a new lease which includes an adjacent room.

At the end of 1990, the Henry Luce Foundation made a very generous grant to IFAR to develop new constituencies and to increase the circulation of *IFARreports*. In 1991, we found twenty-three new museum subscribers, and IFAR launched a new group, the Collectors Roundtable.

Virgilia Pancoast, director of IFAR's Authentication Service, had many interesting cases this year. Some became articles in *IFARreports*, while others, still subjects of dispute, remain in our files until the dust settles. Outside the office, she gave lectures, for example, at The Metropolitan Museum of Art, on "Fear of Forgery: Exposing the Art of Deception," and at the University of Wisconsin in conjunction with an exhibition of forgeries. She returned for the fourth time to lecture to Evelyn Samuels's graduate seminar on "Research Techniques" at the Fashion Institute of Technology.

This was a year of "true fakes," fakes sold as fakes. Although this is not new, we were disturbed by the light-hearted attitude of the Home section of the *New York Times*, as IFAR's experience tells us that in subsequent transactions the fakes are likely to be misrepresented.

Ms. Pancoast's letter to the *Times*, "Fakes Aren't Funny," stimulated coverage of the topic in print, on television and radio. She appeared on CNN and on ABC's "Good Morning America," among many programs here and abroad.

IFAR has also become a frequently requested stop for museum professionals and cultural ministry personnel who travel here under the USIA cultural exchanges. Anna Kisluk and Virgilia Pancoast spoke to groups from China, Latin America, and the former Soviet Union who came to learn how a not-for-profit supported by the art world contributes to the integrity of the marketplace. IFAR's role in working with the police, locally and internationally, fascinated our guests. Both the Soviet Union and China had recently joined Interpol.

Caroline Goeser is both assistant director of the Art Loss Register and managing editor of *IFARreports*, full-time since May. She now designs the magazine with a desktop publishing system, saving many trips to the typesetter.

For IFAR's executive director, Connie Lowenthal, it was a year of conferences and lectures. She lectured at the Rhode Island School of Design Museum, the Denver Art Museum, and the Metropolitan. In mid-May, she was on a panel, "Who Owns the Past?," moderated by John Merryman and organized by Daniel Shapiro for the Bar Association of the City of New York. She participated in an October meeting on the role of the expert in the art market, the Art Law Centre's first conference in Lausanne. Later that month, she spoke on a panel on "Cultural Property: International Practices and Premises" at the Annenberg Washington Program's joint conference with the National Endowment for the Arts. As before, she spoke to Franklin Feldman's Art Law seminar at the Columbia University School of Law.

With Jack A. Josephson, an IFAR board member and Chairman of the President's Cultural Property Advisory Committee, Connie Lowenthal appeared on three hour-long television programs on the USIA's satellite television network, Worldnet. These "Dialogues" on international cooperation in combatting art theft included invitees at US Embassies and consulates in London, Brussels, Naples, Tel Aviv, Ankara, Hamburg, and Stuttgart.

Connie Lowenthal continued to spread the news about forgery and art theft both in her "Art Crime Update" for the Leisure and Arts page of *The Wall Street Journal*, and in a *Southwest Magazine* article.

Margaret O'Brien, who had moved to Texas in March, returned to New York and re-joined IFAR on a part-time basis in late September. Welcome back!

In the summer of 1991, Terence A. Dixon, a student at Columbia University's School of Law, worked with us as IFAR's first intern under a grant given to Columbia by Joseph Solomon. Mr. Dixon launched the project of gathering names and addresses for the Cultural Property Directory IFAR, published in the fall of 1991. He was an invaluable help during a flurry of activity in Washington, when Senator Edward Kennedy introduced an amendment to the Crime Bill making museum theft a federal crime. The amendment required that a museum register the theft with IFAR, and we learned about it on the day it was introduced. Though passed by the Senate, the amendment went down with the rest of the Crime Bill, vetoed by President Bush.

IFAR was very rich in volunteers this year. Both Fritzi Owens and Clara Bronson, who have been with IFAR for several years, assisted the magazine and the Authentication Service, respectively. Our many thanks also to Paloma Botín, Eliot Kass, Elena Noa, Florence Squassi, and Michael Volkovitsch.

Constance Lowenthal

"Philopoemen" Puzzle

Who Painted the "Rubens"?

One of the more interesting research projects undertaken by IFAR's Authentication Service recently has been the examination of a 17th-century Flemish painting that has generally been considered a collaborative effort by Peter Paul Rubens (1577-1640), and Frans Snyders (1579-1657). Entitled *The Adventures of Philopoemen*, this large composition, measuring approximately 7'9" x 9'3", depicts the Achaean General (ca. 252-183 B.C.) in plain clothes who, after arriving for dinner at his hostess's home, is mistaken for a manservant and put to work chopping wood in the kitchen.[1]

There are several versions of this painting, among them a smaller oil sketch by Rubens in the Louvre and another large canvas in the Prado in Madrid (79 1/4" x 123"), the latter identified by Flemish painting scholar, Julius S. Held, as a work by Rubens and Snyders and the best among the larger versions. However, IFAR's picture is distinguished from the Louvre painting and the one in the Prado by the long trailing vines silhouetted against the open doorway at left, and by the large cupboard at right with shelves lined with copper pots.

There is not a consensus among scholars concerning the authorship of these various versions and this includes the IFAR painting, which is well known in the Rubens/Snyders literature. For example, an early reference is from John Smith's 1830 catalogue raisonné, listing the IFAR picture as a work by Rubens and citing it as having come from the collection of the Duc d'Orléans and engraved by "N. Varin" while in the Duke's collection.[2] Smith describes the

1. Julius S. Held, *The Oil Sketches of Peter Paul Rubens*, vol. 1 (Princeton, NJ: Princeton University Press, 1980), pp. 374-75.

2. John Smith, *Catalogue Raisonné of the Works of the Most Eminent Dutch and Flemish Painters*, part 2 (1830), no.750, p. 209.

table as being on the left side loaded with "provisions," whereas in the IFAR painting, the table is to the right of center. IFAR believes the discrepancy may be a result of the author having based his description on the Varin engraving, which would have been printed in the reverse. The measurements are close to those in the IFAR picture, and the slight variations of a few inches in such a large painting may depend on whether the canvas was measured with or without a frame. In another instance, M. Rooses writes in 1890 that the Louvre oil sketch, cited in the Held reference, is by Snyders or another collaborator.[3] Proposing yet a different opinion is Edward Dillon, who in 1909 referred to the Rubens original in the Louvre as a sketch for the painting in the Duke's collection.[4]

The focus of this examination then was twofold: to verify the historical connection of the IFAR painting with the collection of the Duc d'Orléans, and also to try to resolve the confusion over just who painted it. The Duke, known also as Philippe II, became regent of France from 1715-23 during the reign of Louis XIV. According to Peter Watson in his 1989 book, *Wisdom and Strength*, the Duke was a serious and passionate collector of old master paintings, acquiring some of the best private collections in Europe. The paintings were installed in his home, the Palais Royal, one of the great private residences in Europe. Watson states that the Duke "first purchased paintings on his own account in the year he was married, 1692,"[5] and by 1721, just two years before his death, the Duke's collection was the "best in the known world at the time."[6]

3. M. Rooses, *L'Oeuvre de P.P. Rubens*, vol. 4, no. 800.

4. Edward Dillon, *Rubens* (London: Methuen, 1909), p. 119.

5. Peter Watson, *Wisdom and Strength* (New York and London: Doubleday, 1989), p. 185.

6. Watson, p. 202.

The Adventures of Philopoemen, *originally hung in the Palais Royal, the home of the Duc d'Orléans.*

This painting apparently is not included in any of the catalogues of the sales of the Duke's collection, which followed his death, although we have learned that much of it was sold privately. As a result, the focus of IFAR's research was directed towards finding the "N. Varin" engraving, mentioned in much of the literature cited earlier, and comparing it with the IFAR work. After extensive research in several art libraries, IFAR discovered that the Department of Prints and Drawings at The Metropolitan Museum of Art had a rare three-volume folio of original engravings of the Orléans collection that were executed while it was housed in the Palais Royal. With great good luck IFAR found the original "N. Varin" engraving in Vol. 3 of this 1786 folio *Galerie du Palais Royal, Gravée, Le Duc d'Orléans* par J. Couche, graveur de son Cabinet, Paris, M.DCC.LXXXVI. IFAR has identified the artist as Charles Nicolas Varin, a draughtsman and engraver who was born in France in 1741 and died in 1812.

By comparing the Varin engraving in the folio with a photograph of the IFAR work, it was evident that it was based on the IFAR painting, establishing ours as the "Philopoemen" in the Duc d'Orléans collection. Varin shows a nearly identical composition printed in the reverse and includes the cupboard with a similar arrangement of pots, and the long trailing vines silhouetted against the open door. The arrangement of dead animals and vegetables on the table are similar including the peacock, goose, and boar's head on top. The description given in the folio for the painting gives the measurements as 8' x 9'2" and identifies the artists as Peter Paul

Rubens assisted by Frans Snyders, who executed the animals and "accessories."

After establishing that the IFAR version of *The Adventures of Philopoemen* was the painting in the Duc d'Orléans collection, the next step was to get an up-to-date scholarly opinion on this picture. For this, IFAR consulted with an internationally recognized art historian, known for his expertise on Rubens and his school. The expert informed IFAR that he knows this work and had the opportunity to look at it directly in 1954. At that time, he recognized it as a copy of the work in the Prado, which he is convinced is the original composition. He stated that neither Rubens nor Snyders were involved in the IFAR work, but that the entire painting is by one hand. The expert observed that it was probably executed by a Rubens follower who copied the Prado original, and added that it appeared to be "of the period."

He suggested that we consult also with Elizabeth McGrath, a London scholar who is writing on Rubens subjects from ancient history for the *Corpus Rubenianum Ludwig Burchard* and may have uncovered some information about this painting. In response to IFAR's letter, she wrote that although the *Philopoemen* paintings are not included in her volume, she stated that the painting does not look as though Rubens had a hand in it. She responded that "it is surely a copy of the original, which I (as well as your other expert) believe to be the picture now in the Prado."

IFAR's examination, then, has established that this version of *The Recognition of Philopoemen* was indeed the painting engraved by Charles Nicolas Varin while it was in the collection of the Duc d'Orléans at the Palais Royal in Paris. Furthermore, although identified at that time as being by Rubens with Snyders assisting, IFAR has concluded that this painting, while probably of the period, is neither by Rubens nor Snyders. We are confident that this result represents the best efforts of current scholarly knowledge.

Virgilia H. Pancoast

Christmas Thefts and Recoveries

"Weeping" Icon and Saint Bernadette

Thieves apparently have no Christmas spirit, not to mention respect for religious symbols that are revered by their congregations. Two days before Christmas Day a woman and three men, one wearing a ski mask, broke into the St. Irene Chrysovalantou Greek Orthodox Church in Queens, New York, and stole the "weeping" icon of St. Irene Chrysovalantou.

The early 20th-century gold and jewel encrusted icon gained both local and national attention in 1990 prior to the Persian Gulf War when it reputedly and miraculously began to weep. Though Bishop Vikentios of the church said it was valued at $500,000, its importance to the community lay more in its value as a symbol and the reported miracle.

According to the police reports, three of the thieves were armed. It is believed they were specifically after the icon. Housed in a plexiglas case, the 20 by 30 inch painting was painted by a monk on Mt. Athos in Greece in 1919 and had its home at the church since the latter's founding in 1972. When the thieves were unable to break the case, they broke the lock and stuffed the icon into a white silk bag. They then fled by car.

The church posted a $50,000 reward, and police instituted an intensive search for the stolen St. Irene. Even John Gotti, the reputed leader of organized crime, apparently got into the act. Associates reported that he said he hoped the work would be returned. Something did do the trick: only five days later, on December 28, the icon was returned. It arrived in a plain brown paper wrapping and was delivered to Bishop Vikentios of Avlon by a postal worker.

The gold and jewel encrusted frame was gone and several of the jewels which formed St. Irene's halo had been pried out and were missing. Both parishioners and clergy were delighted. Bells rang in the parish and a procession from the 114th Precinct brought the icon home. The investigation, however, continues.

Only two days after the theft of the icon, thieves spent Christmas night chiseling at the pedestal of a three-foot high statue of St. Bernadette in a garden of a rectory in Brooklyn, New York. Even though it was surrounded by a chain link fence, by the following morning, it was gone. Valued at approximately $1,500, the importance of the statue, like that of the the icon, lay more in its symbolism.

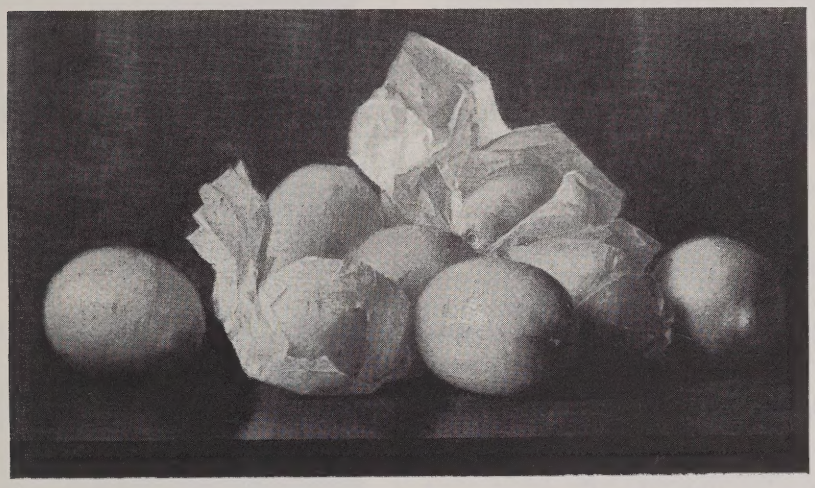
Stolen from St. Edmund's Roman Catholic Church in Sheepshead Bay, the statue's theft drew more attention than it ordinarily might have since it followed so closely on the heels of the theft of the icon. But this, too, has a happy ending. Following up on information given to them by an anonymous caller, police recovered the statue of Bernadette in early January in the Mill Basin area of Brooklyn.

These two incidents reveal the unfortunate vulnerability of churches and other religious institutions to art theft. Neither the Christmas spirit nor the presence of witnesses nor a chain link fence could stop them.

Anna J. Kisluk

Stolen Art Alert

In cooperation with the Art Loss Register, the art community, insurance companies, police, the FBI, and Interpol



1

Stolen Objects

The stolen works in this publication are grouped under six main categories —Fine Arts, Decorative Arts, Antiquities, Ethnographic Objects, Asian Art, and Miscellaneous Objects. Within the categories, they are further subdivided by object type and school.

*Each listing includes a brief description of the work, the IFAR catalogue number, and the date and place of theft. An asterisk * before the catalogue number means that a photograph of the stolen work is available, though not necessarily included in this issue. Anyone wishing further information on any object should contact IFAR.*

All items are registered in the database of the Art Loss Register, with its New York office at IFAR and a London office at 13 Grosvenor Place, SW1X 7HH.

Please note that the information contained in each catalogue entry is supplied by the owner and that IFAR does not accept responsibility for the accuracy of information.

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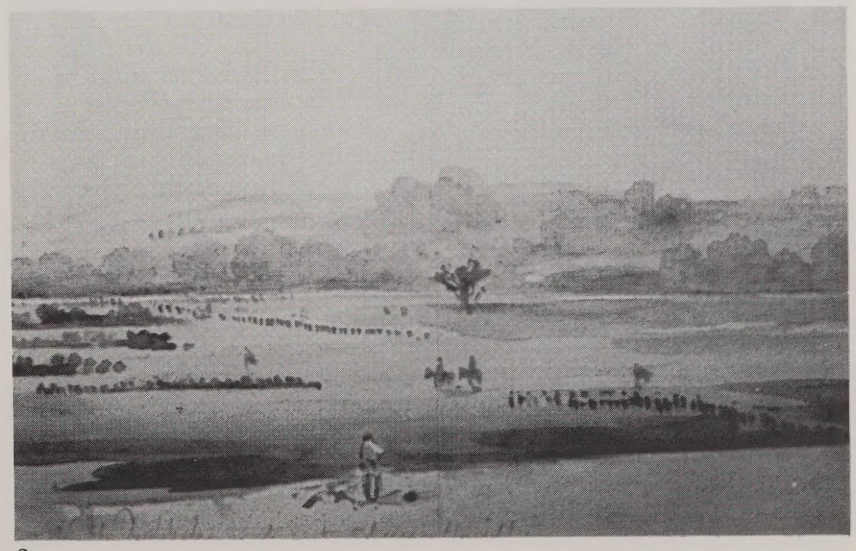


2

Fine Arts

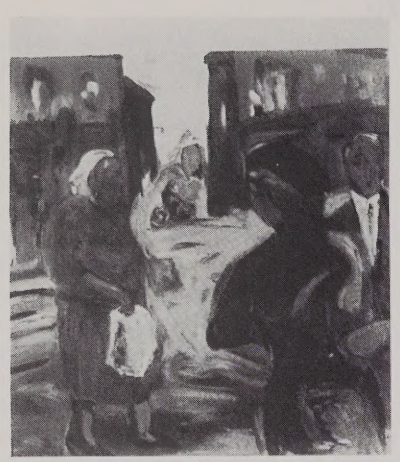
Paintings, Pastels, Mixed Media Works, Watercolors

American, 19th Century

1 MCCLOSKEY, William John (1860-1900). *Still Life with Lemons*, ca. 1900. Oil on canvas. 32.4 x 42.5 cm. *92.23.1. Baltimore, MD. Jan. 1, '89. *Reward.*

2 MCILVAINE, William Jr. (1813-67). *Crossing the Rappahanock to Chancellorville*, 1861. Watercolor. 15.2 x 25.4 cm. Title is inscribed in l/l. Depicting a Civil War battle scene showing Union troops crossing a river. *92.2.1. Gettysburg, PA. Nov. 7, '91. *Reward.*

3 Unknown. *Portrait of a Young Girl.* Oil on canvas. 121.9 x 91.4 cm. Signed. *92.13.2. Malibu, CA. Sep. 23, '91.



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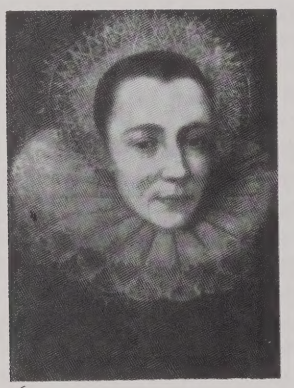

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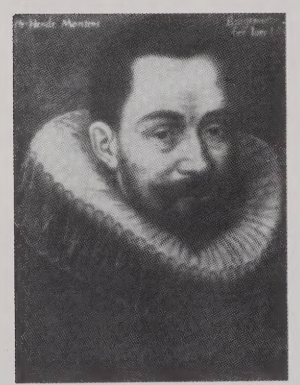

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8

American, 20th Century

4 CAHOON, Ralph (d. 1982). *Melusina School of Ballet*, 1977. Oil on masonite. 54.6 x 73.7 cm. Signed in l/r: R. Cahoon. Mermaids and sailors on a sperm whale with balloons and whaling ships in the background. 92.15.1. Osterville, MA. Nov. 7, '91. *Reward.*

Canadian, 20th Century

5 HORNYAK, Jennifer (b. 1940). *Crossings*, 1986. Oil on canvas?. 122.0 x 117.0 cm. Signed in l/l: Hornyak. *92.4.2. Montreal, Quebec, Canada. May. 25, '91.

Dutch, 16th Century

6 Unknown. *Portrait of Elisabeth Michault, Wife of Hendrik Montens.* Oil on panel. 53.0 x 46.0 cm. Pendant to 92.49.1. *92.49.2. 's-Gravenhage, The Netherlands. Jun. 27, '91.

7 Unknown. *Portrait of Hendrik Montens, Burgomaster of Breda in 1590*, 1596. Oil on panel. 45.5 x 34.0 cm. Pendant to 92.49.2. Inscribed with sitter's name in u/l, and with profession and date in u/r. Overpainted in 1627. *92.49.1. 's-Gravenhage, The Netherlands. Jun. 27, '91.

Dutch, 17th Century

8 RUYSDAEL, Salomon van (1600-70). *The Baptism of the Eunuch*, 1634. Oil on panel. 86.0 x 113.0 cm. Monogrammed and dated. Landscape with Biblical scene in middle ground. *92.48.1. Amsterdam, The Netherlands. May. 4, '91.

Dutch, 19th Century

9 DREIBHOLTZ, Christiaan Lodewyk W. (1799-1874). *Shipwreck on a Stormy Sea*. Oil on canvas. 90.0 x 128.0 cm. Cut from the frame when stolen. *92.39.1. Driebergen-

9

10

11

Rijsenburg, The Netherlands. Mar. 23, '91.

10 MASTENBROEK, Johan Hendrik van (1875-1945). *Fishing Ship on the Water*. Watercolor. Signed in l/r. *92.40.1. Rotterdam, The Netherlands. Apr. 12, '91.

11 MELIS, Henricus Joannes (1845-1923). *Peasant Girl Holding a Baby*. Oil. 36.0 x 24.5 cm. *92.50.2. Amstelveen, The Netherlands. Apr. 17, '88.

12

14

European, 18th Century

12 Unknown. *Portrait of Marquise de la Salle*. Oil on canvas. 105.0 x 100.0 cm. Bears the inscription on verso: "Marquise de la Salle, ep. du Comte de Germigny." *92.34.2. Etterbeek, Brabant, Belgium. Oct. 1, '90.

European, 19th Century

13 HENRION, M. *Portrait of a Woman*, 1862. Oil on canvas. 105.0 x 90.0 cm. Signed and dated either "1862" or "1864." *92.34.3. Etterbeek, Brabant, Belgium. Oct. 1, '90.

14 RODOLE, S. *Coastal Road in Italy*, 1884. Oil. 70.0 x 90.0 cm. Signed and dated in l/l. *92.50.1. Amstelveen, The Netherlands. Apr. 17, '88.

15 Unknown. *Woman with an Umbrella*. Oil on canvas. 61.0 x 45.7 cm. Figure of a woman dressed in red wearing black boots and holding an unfurled umbrella above her head. 92.13.3. Malibu, CA. Sep. 23, '91.

Flemish, 16th Century

16 Unknown. *Triptych of the Adoration of the Magi*, ca. 1500. 123.0 x 130.0 cm. Central panel measures 123 X 85 cm. Each side panel measures 123 X 45 cm. The central panel depicting the Adoration. *92.11.1. Marsala, Italy. Nov. 12, '91.

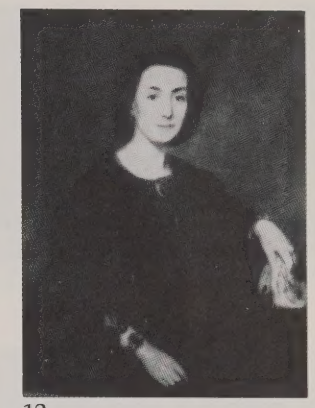
Flemish, 17th Century

17 LINT, Peter van (1609-90). *St. John the Bapist*. Oil on canvas. 25.0 x 20.0 cm. Half-length painting of St. John as a youth without a beard, a lamb in the lower left possibly with a halo. *92.3.1. Montreal, Quebec, Canada. Oct. 24, '91.

18 RUBENS, Peter Paul, Attr. to (1577-1640). *Holy Family with St. John the Baptist, St. Francis of Assisi, and St. Anne*. Oil on canvas. 137.0 x 162.0 cm. *92.28.1. Isla, Arnuero, Spain. Feb. 27, '88.

Flemish, 19th Century

19 GRANDMAISON, H. *Portrait of Marie Elisabeth Hervé*, 1844. Oil on canvas. 105.0 x 80.0 cm. Signed and dated either "1844" or "1846." *92.34.1. Etterbeek, Brabant, Belgium. Oct. 1, '90.



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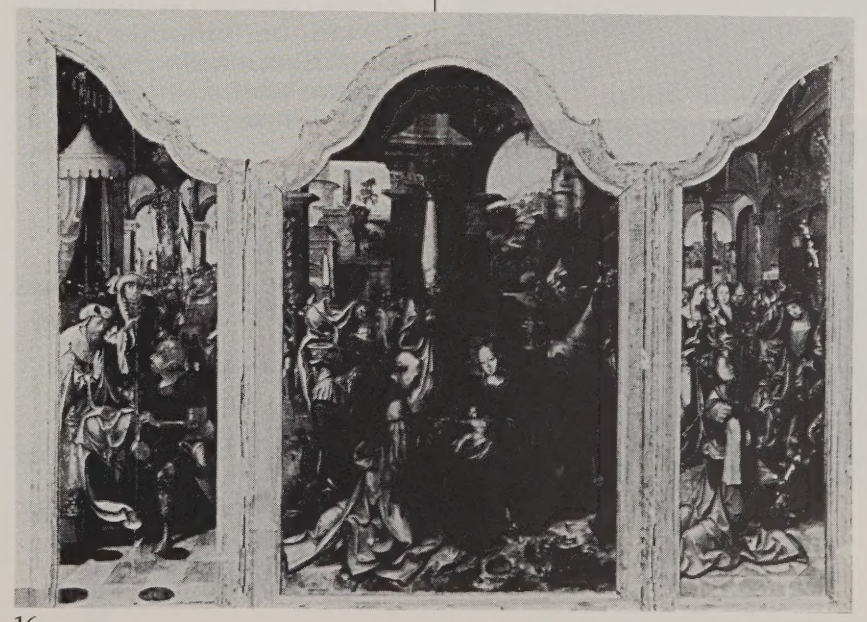

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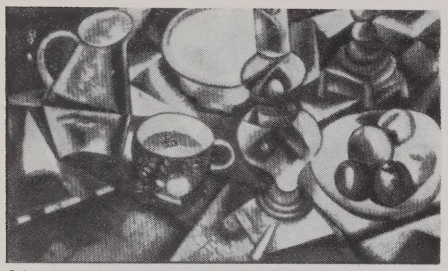

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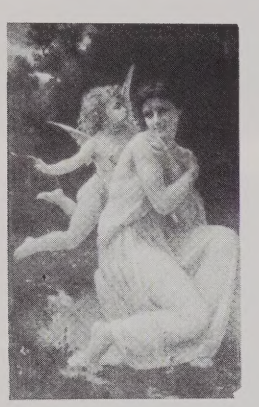

21

22

23

French, 20th Century

20 CHAGALL, Marc (1887-1985). *Still Life*. Oil on canvas. 56.2 x 32.3 cm. Signed in l/r. Bears the number 142-3539 on the verso on the stretcher. Cubist composition in blue, red, and yellow. *92.29.1. Agno, Ticino, Switzerland. Dec. 20, '89.

21 SIGNAC, Geneviève Laure Anais, Attr. to (b. 1913). Untitled. Oil on canvas. 182.9 x 91.4 cm. Signed in l/l. *92.13.1. Malibu, CA. Sep. 23, '91.

22 UTRILLO, Maurice (1883-1955). *Le Moulin de la Gallette (Gallette Windmill)*, 1900. Oil on canvas. 61.0 x 91.4 cm. Signed in l/r: Maurice Utrillo. In tones of white, green, and blue. *92.16.1. New York, NY. Dec. 30, '91.

23 VLAMINCK, Maurice de (1876-1958). *Village en hiver (Village in Winter)*. Oil on canvas. 44.5 x 59.7 cm. Signed in l/l. In white, black, and dark blues/grays. *92.16.2. New York, NY. Dec. 30, '91.

German, 19th Century

24 WENGLEIN, Joseph (1845-1919). *Autumn Landscape*. Oil on canvas. 53.0 x 86.0 cm. Forest scene with several hunters walking along a path accompanied by dogs. *92.43.1. Mainz, Germany. Feb. 3, '91.

Italian, 16th Century

25 VERONESE, Paolo Caliari, Il, School of (1528-88). *Portrait of a Venetian Noblewoman*. Oil on canvas. 130.0 x 90.0 cm. *92.31.1. Valencia, Spain. Mar. 3, '91.

Spanish, 16th Century

26 Unknown. *The Ascension*. Oil on panel. 90.0 x 60.0 cm. *92.22.1. Vegas de Matute, Spain. Dec. 1, '87.

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27 Unknown. *Calvary*. Oil on panel. 50.0 x 54.0 cm. *92.17.8. Barbenuta, Huesca, Spain. Oct. 21, '90.

28 Unknown. *The Entombment*. Oil on panel. 90.0 x 60.0 cm. *92.22.4. Vegas de Matute, Spain. Dec. 1, '87.

29 Unknown. *The Martyrdom of St. Sebastian*. Oil on panel. 90.0 x 60.0 cm. *92.22.2. Vegas de Matute, Spain. Dec. 1, '87.

30 Unknown. *The Resurrection*. Oil on panel. 90.0 x 60.0 cm. *92.22.3. Vegas de Matute, Spain. Dec. 1, '87.

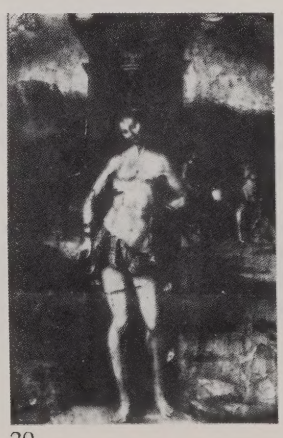
31 Unknown. *St. Francis of Assisi*. Oil on panel. 36.5 x 49.0 cm. *92.17.4. Barbenuta, Huesca, Spain. Oct. 21, '90.

32 Unknown. *St. Joseph and the Infant Jesus*. Oil on panel. 101.0 x 41.0 cm. *92.17.2. Barbenuta, Huesca, Spain. Oct. 21, '90.

33 Unknown. *St. Lawrence*. Oil on panel. 109.0 x 51.0 cm. *92.17.6. Barbenuta, Huesca, Spain. Oct. 21, '90.

34 Unknown. *St. Vincent the Martyr*. Oil on panel. 36.5 x 49.0 cm. *92.17.7. Barbenuta, Huesca, Spain. Oct. 21, '90.

35 Unknown. *Virgin and Child with St. Anne*. Oil on panel. 36.5 x 56.0 cm. *92.17.5. Barbenuta, Huesca, Spain. Oct. 21, '90.



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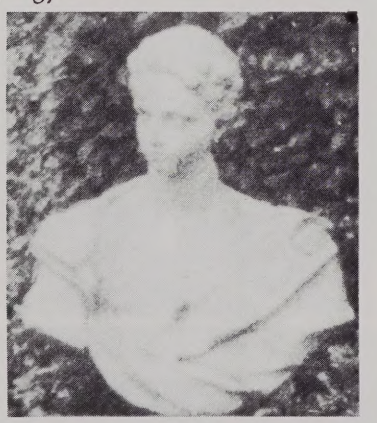

38
One of four busts.

39

Prints, Drawings

American, 20th Century

36 SHELTON, Peter (b. 1951). *C. Shirt*, 1980. Graphite on vellum. 141.0 x 91.4 cm. *92.6.1. Venice, CA. Aug. 1, '90.

French, 20th Century

37 CHAGALL, Marc (1887-1985). *Half-Opened Window (La Fenêtre entre-ouverte)*, 1975. Lithograph. 57.0 x 47.0 cm. Edition no. 43/50. *92.4.1. Montreal, Quebec, Canada. May. 25, '91.

Sculpture

Belgian, 19th Century

38 Unknown. *Four Ages of Life*, 1850. Marble. Ht. 80.0 cm. Registered in the Patrimoine Artistique Inventory under No. B. 204453. Four busts representing the ages of man, depicting a young woman, an older woman, a young man, and an old man with a beard. White Carrara marble. *92.30.1. Chateau d'Annevoie, Anhée, Belgium. Apr. 19, '91.

Czechoslovakian, 15th Century

39 Unknown. *Pietà*, 1410. Polychromed limewood. Ht. 97.0 cm. Painted in blue and red tones. *92.10.1. Nesvacily, Czechoslovakia. Mar. 8, '91.

Czechoslovakian, 16th Century

40 Unknown. *St. Paul the Apostle*, ca. 1500. Polychromed limewood. Ht. 110.0 cm. *92.10.3. Nesvacily, Czechoslovakia. Mar. 8, '91.

41 Unknown. *St. Peter the Apostle*, ca. 1500. Polychromed limewood. Ht. 110.0 cm. *92.10.2. Nesvacily, Czechoslovakia. Mar. 8, '91.

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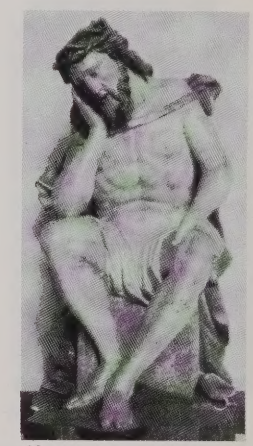

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44

Czechoslovakian, 17th Century

42 Unknown. *Ecce Homo.* Polychromed limewood. Ht. 130.0 cm. *92.10.4. Nesvacily, Czechoslovakia. Mar. 8, '91.

45

45 *Side view.*

47

49

English, 18th Century

43 Unknown. *Flora.* Lead. Ht. 110.0 cm. There is a 45.0 cm. crack down the left side which has been repaired. *92.35.1. Pickering, North Yorkshire, England. May. 2, '91.

44 Unknown. *Mercury.* Lead. Ht. 122.0 cm. *92.35.2. Pickering, North Yorkshire, England. May. 2, '91.

Flemish, 16th Century

45 Unknown. *Virgin and Child.* Polychromed wood. Ht. 84.5 cm. Registered in the Patrimoine Artistique Inventory under No. 198653-198652. The ball or globe the child holds is also missing. *92.26.1. Alken, Belgium. Apr. 12, '91.

Flemish, 17th Century

46 Unknown. *St. Bernard of Clairvaux*, 1675. Polychromed wood. Ht. 73.0 cm. Registered in the Patrimoine Artistique Inventory under No. M.90145. *92.25.3. Hechtel-Eksel, Belgium. Jun. 8, '91.

47 Unknown. *St. John the Evangelist.* Polychromed wood. Ht. 70.0 cm. Registered in the Patrimoine Artistique Inventory under No. 90150/91. *92.25.2. Hechtel-Eksel, Belgium. Jun. 8, '91.

48 Unknown. *St. Trudo*, 1675. Polychromed wood. Ht. 73.0 cm. Registered in the Patrimoine Artistique Inventory under No. M.90144. *92.25.4. Hechtel-Eksel, Belgium. Jun. 8, '91.

49 Unknown. *Virgin Mary.* Polychromed wood. Ht. 70.0 cm. Registered in the Patrimoine Artistique Inventory under No. 90150/91. *92.25.1. Hechtel-Eksel, Belgium. Jun. 8, '91.

50 Unknown. *Virgin and Child*, 1675. Polychromed wood, embroidered cloth, and beads. Ht. 80.0 cm. Registered in the Patrimoine Artistique Inventory under No. M.90147. *92.25.5. Hechtel-Eksel, Belgium. Jun. 8, '91.

Portuguese, 17th Century

51 Unknown. *St. Anthony.* Polychromed and gilded wood. Ht. 60.0 cm. Height includes the base. *92.37.1. Portugal. Jun. 29, '90.

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Portuguese, 18th Century

52 Unknown. *Angel.* Gilded and polychromed wood. Ht. 45.0 cm. *92.36.3. Vilar de Besteiros, Portugal. Apr. 1, '90.

53 Unknown. *Infant Jesus.* Polychromed wood. Ht. 50.0 cm. *92.36.2. Vilar de Besteiros, Portugal. Apr. 1, '90.

54 Unknown. *Salvator Mundi (Salvator Munir or Senhor Rei do Mundo).* Polychromed and gilded wood. Ht. 50.0 cm. *92.36.1. Vilar de Besteiros, Portugal. Apr. 1, '90.

Spanish, 13th Century

55 Unknown. *Virgin and Child.* Wood. 80.0 x 40.0 cm. The work is Eastern or Byzantine influenced and was originally displayed in an arched niche. *92.44.1. Corres, Alava, Spain. Mar. 3, '91.

Spanish, 16th Century

56 Unknown. *Saint Michael.* Gilded and polychromed wood. 105.0 x 38.0 x 23.0 cm. *92.17.1. Barbenuta, Huesca, Spain. Oct. 21, '90.

57 Unknown. *St. Millan.* Polychromed wood. Ht. 100.0 cm. *92.32.1. San Millan Cogolla, Spain. Jan. 29, '91.

Spanish, Century Unknown

58 Unknown. *Crucifix.* Polychromed wood. Christ on the cross, the base represented as a rock. *92.17.3. Barbenuta, Huesca, Spain. Oct. 21, '90.

56

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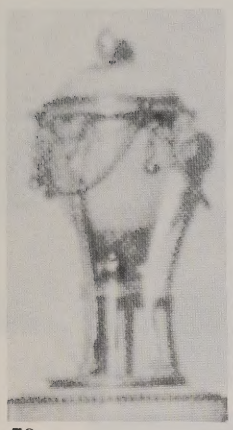
58

Decorative Arts



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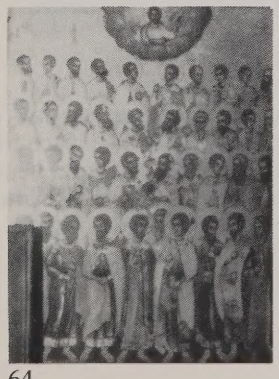


64

Candlesticks, Candelabra, Lamps

English, 19th Century

59 Pair of George III Cassolettes, 1800. Marble and ormolu. Ht. 23.0 cm. Ormolu candleholders reversing to domes. Some restoration to one of the white marble parts. *92.33.1. Harrogate, Yorkshire, England. Dec. 1, '90.

Italian, 18th Century

60 Pair of candlesticks. Gilded wood. Ht. 150.0 cm. Made specifically for Easter services. Baroque/Rococo. *92.14.1. Messina, Italy. Oct. 10, '91.

Italian, 20th Century

61 GIACOMETTI, Diego (1902-85). Lampes à l'étoile (A pair of lamps), 1935. Bronze, parchment, and wood. Ht. 45.4 cm. Stamped: "Diego" and the monogram "DG." Round wood finials with custom made parchment shades painted with abstract designs in yellow and white, the straight standards with triangular projections just below the shade raised on angular straight feet. *92.19.1. New York, NY. Oct. 9, '91. *Reward.*

Furniture, Accessories

French, 18th Century

62 Louis XV andirons, ca. 1750. Gilt-bronze. Ht. 25.4 cm. *91.441.1. New York, NY. Nov. 18, '91. *Reward.*

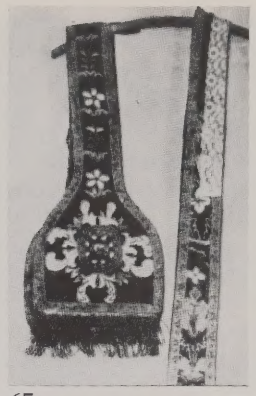
Icons

Greek, 16th Century

63 Cretan School. *St. George and the Dragon.* Tempera on gessoed panel. 25.4 x 20.3 cm. *92.21.1. Orinda, CA. Dec. 26, '91.

Greek, Century Unknown

64 *The Forty Martyrs.* 55.0 x 45.0 cm. Stolen along with five icons



65

65 *Detail.*

representing respectively the *Baptism of Christ*, the *Pentecost*, the *Birth of the Virgin*, the *Transfiguration*, and the *Birth of St. John the Baptist*; the verso of each of these icons painted blue and bearing the numbers 19, 20, 21, 22, and 23 respectively in white oil paint. Each icon measures 42.0 X 32.0 cm. *92.24.1. Petrokerassa, Greece. Feb. 17, '87.

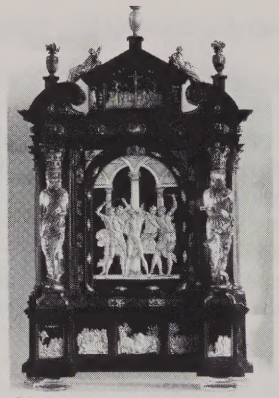
Liturgical Objects

French, 17th Century

65 Maniple, 1688. Fabric, and colored and gilt embroidery thread. 40.0 x 20.0 cm. Ecclesiastical vestment consisting of a narrow cloth band which widens at each end and is meant to hang from the left arm. Classified by the Service des Monuments Historiques. *92.46.1. Tours, France. Sep. 13, '90.

Italian, 16th Century

66 FONTANA, Annibale (d. 1587). Miniature altar, 1570. Ebony, rock-crystal, lapis lazuli, gold, enamel, and precious and semi-precious stones. The central panel by Fontana depicts the *Flagellation of Christ* and the predella depicts various scenes from the Old Testament and the life of Christ. The framework is German and circa 1590. The pediment with the crucifixion panel and two recumbent female figures and one of the ornamental vases were broken from the work during the theft and are still in the possession of the museum. Bears the museum no. C2464-190. *92.1.1. Victoria & Albert Museum. London, England. Nov. 11, '91.



66

Silver

European, 19th Century

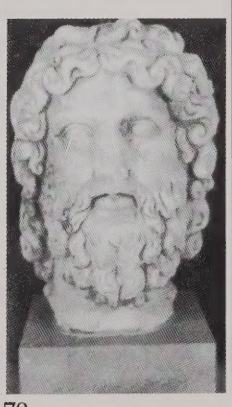
67 Tea and coffee service. Silver. Comprising a tea pot, coffee pot, creamer, sugar, and tray. All pieces, except the tray, with repoussé and engraved decoration depicting fruit on vines; the lids with knops in the form of a piece of fruit, perhaps a blackberry. *92.41.1. Amsterdam, The Netherlands. Apr. 19, '91.

67

68 Diemont. Assembled tea service, 1809. Silver. Comprising a tea pot marked "Diemont 1832," a sugar marked "Diemont 1809," and a creamer marked "Diemont 1814". Neoclassic forms. *92.47.1. Naarden, The Netherlands. May 20, '91.

68

69



70

73

Sculpture

Greek, 6th Century, BC

69 *Head of a Kouros*, 560 B.C. Marble. Very eroded, the nose has almost disappeared. Archaic. Listed under museum No. E 562. *92.18.2. Shahat, Libya. Jul. 11, '90.

Greek, 5th Century, BC

70 *Head of Asclepius*, 400 B.C. Marble. 46.0 x 24.0 x 22.0 cm. Greek god of healing. Listed under museum No. 5071. *92.18.6. Shahat, Libya. Jul. 11, '90.

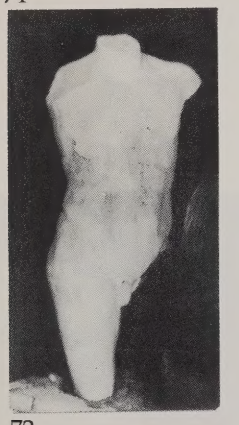
71 *Head of a Young Woman*, 480 B.C. Marble. *92.18.4. Shahat, Libya. Jul. 11, '90.

72 *Male torso*, 400 B.C. White marble. Ht. 130.0 cm. Inventoried under Byzantine Antiques Inventory No. 2 K G. Torso with head, arms, and left leg missing and right leg ending at knee. *92.27.1. Aghioi, Daka, Greece. Jan. 25, '91.

Greek, 3rd Century, BC

73 Two Female Heads from *The Three Graces.* Marble. Heads from an almost life-size sculpture. Listed under museum Nos. E 528 and E 529. *92.18.1. Shahat, Libya. Jul. 11, '90.

71



72

74

Greek, 2nd Century, BC

74 *Head of a Young Man*, 180 B.C. Marble. Ht. 19.0 cm. Listed under museum No. 32. *92.18.5. Shahat, Libya. Jul. 11, '90. *Recovered.*

Hellenistic, 3rd Century, BC

75 *Satyr's Head*, 300 B.C. Marble. Approximately life size. Tip of the nose is missing. Listed under museum No. E 190. *92.18.3. Shahat, Libya. Jul. 11, '90.

Roman, 2nd Century

76 Relief of *Two Prisoners* (fragment). Terracotta. 20.0 x 15.0 x 2.5 cm. Inventoried under No. 3413. Bibliography: H. von Rohden, *Die Antiken Terrakotten* (Berlin, 1911), tav. LXXV, 2 e p. 131 ss. The bottom part of two figures of prisoners. *92.38.1. Ostia, Italy. Nov. 26, '91.

Roman, Century Unknown

77 *Head of a Man*. Bronze. 23.0 x 15.0 x 15.0 cm. Originally found at the "Ercavica" archaeological site. *92.45.1. Cuenca, Spain. Jan. 16, '91.

Pre-Columbian, 6th Century

78 Teotihuacan. Funerary Mask, 550. Green steatite stone. 22.9 x 17.8 cm. With a slight crack above the left ear and a few chips missing on the upper and lower mouth area. *92.9.1. New York, NY. Jan. 4, '92. *Reward.*

75

76

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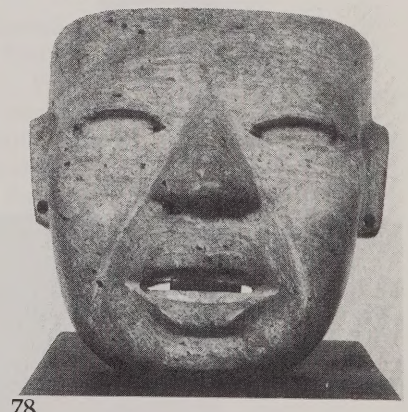


78

79

80

Objects of Art

Japanese, 18th Century

79 Netsuke of *A Frog*. Ivory. 2.7 x 3.8 cm. Katabori netsuke of the Edo period. *92.8.5. New York, NY. Dec. 11, '91.

80 Netsuke of *An Old Man and Boy*. Ivory. Ht. 5.2 cm. Katabori netsuke of the Edo period. *92.8.6. New York, NY. Dec. 11, '91.

81 Netsuke of *Karashishi (Mythical Lion)*. Ivory. Ht. 4.4 cm. Katabori netsuke of the Edo period. Shown with its head turned back to the right and the right front paw upon a ball. It sits upon a tall sculptured base which may have been used as a seal at one time. *92.8.2. New York, NY. Dec. 11, '91.

82 Netsuke of *Two Shojo (Mythical Drunkards)*. Ivory. Ht. 3.6 cm. Katabori netsuke of the Edo period. *92.8.9. New York, NY. Dec. 11, '91.

Japanese, 19th Century

83 Netsuke of *A Diver*. Stag antler/horn. Ht. 6.3 cm. Katabori netsuke of the Edo-Showa period. Depicting a diver holding an oyster in one hand and a pick in the other. 92.8.8. New York, NY. Dec. 11, '91.

82

84

87

Miscellaneous Objects

88

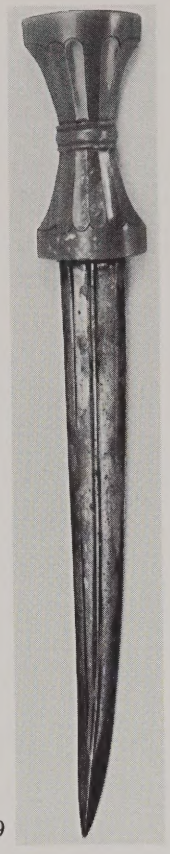
84 Netsuke of *Benkei and Yoshitsune*. Ivory. Ht. 3.5 cm. Katabori netsuke of the Edo period. *92.8.3. New York, NY. Dec. 11, '91.

85 Netsuke of *Daruma*. Ivory. Ht. 3.2 cm. Katabori netsuke of the Edo-Showa period. Shows Daruma seated and pulling his robe over his shoulder. 92.8.7. New York, NY. Dec. 11, '91.

86 Netsuke of *Figures in a Mountain Village*. Ivory. Ht. 4.4 cm. Katabori netsuke of the Edo period. Depicts several figures in a teahouse which rests on carved rockwork and trees. *92.8.4. New York, NY. Dec. 11, '91.

87 Netsuke of *Sennin*. Porcelain. 5.7 x 2.2 cm. Katabori netsuke of the Edo period. Sennin, a Taoist immortal, is shown as a standing figure. *92.8.10. New York, NY. Dec. 11, '91.

88 MASATOMO. Netsuke of *Ebisu (God of Daily Food)*. Ivory. W. 3.2 cm. Signed. Katabori type netsuke of the Edo period. *92.8.1. New York, NY. Dec. 11, '91.



89

Arms, Armor

Turkish, 17th Century

89 Ottoman dagger. Steel and jade. L. 41.9 cm. *92.20.1. New York, NY. Oct. 20, '91.

Musical Instruments

Italian, 18th Century

90 ALBANI, Joseph. Violin. Wood, ebony, and gold. Bears a label inscribed: "Josephus filius Matth. Albani/ me fecit Bulsani in Tyreli/Anno 17--." The tailpiece and pegs are from Moennig and are made of ebony and gold (the tailpiece with a gold button and the pegs with gold pins). Stolen together with a 19th-century German bow. All in an oblong case by Lifton of brown leather with a maroon lining with four bow holders. 91.442.1. Atlantic City, NJ. Jun. 9, '91. *Reward.*

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Do You Know About IFAR?

The International Foundation for Art Research is a nonprofit organization dedicated to preventing the circulation of stolen, forged, and misattributed works of art. Last year it joined with partners in London to form the Art Loss Register (ALR), an international clearing house for information on stolen art, which maintains an image database of some 40,000 stolen items.

With this resource, ALR offers an Art Theft Search Service, designed for buyers to determine if a potential purchase is registered as stolen ($50 fee per search). Call Anna Kisluk at (212) 879-1780 to initiate a search.

IFAR's magazine, *IFARreports*, publishes important thefts. It also contains articles on art theft, issues of art law, cultural property, and authentication. The magazine circulates to art dealers, museums, and private collectors worldwide, and often leads to the recovery of stolen property. Collectors, dealers, and museums can register and publish a theft ($65 per item) if it has been reported to the police and has a value in excess of $2,000.

IFAR also offers an Art Authentication Service, which works to resolve controversies concerning the authenticity of works of art. The Authentication Service reviews hundreds of submissions a year without charge. There is a fee if IFAR agrees with the client to research the work, consult with the appropriate expert, and prepare a report. Please call Virgilia Pancoast should you have inquiries or need information about this service, or wish to support IFAR's efforts.

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